CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Faber Gallery of Oriental Art

A 1
2-1

MUGHAL PAINTING

with an introduction and notes by

J. V. S. WILKINSON

A-1
21

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

A1
21

The Faber Gallery of Oriental Art

Provincial Museum,
LUCKNOW.

MUGHAL PAINTING

with an introduction
and notes by
J. V. S. WILKINSON

Faber and Faber Limited

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Introduction by J. V. S. Wilkinson

In spite of the excellent critical studies of Mughal painting that have been published, and the wealth of Mughal miniatures in public and private collections in this country, probably no branch of Asiatic art has been so misapprehended in England. Not many years ago it was regarded as a kind of provincial variety of Persian painting, while nowadays one sometimes hears it depreciated in another way, as a hybrid blend of East and West.

Neither description is quite without justification, but both are misleading. This art may have been—it is not unique in that—eclectic during its formative period, but it can stand on its own merits, and, limited as it is in some respects, it is, when judged at its best, entitled to an honourable position in the record of Asia's cultural achievements. In one of its branches—portraiture—its place is indisputably high, quite apart from its 'photographic' value as an adjunct to the history of India at its most colourful period.

Mughal painting would seem at first acquaintance to represent a fundamental departure from Indian tradition, so obvious are its many contrasts with the Buddhist and Hindu art of earlier ages. It is in fact the work of the court painters of the members of an invading dynasty, from which its name derives; the painters being subject to the wishes of their masters. It arose with apparent suddenness in the sixteenth century, reached its zenith in the early and middle years of the seventeenth, and then steadily declined. It is a specialized form of painting, directed at first to the illustration of fine books—which were only at the time being produced in any numbers in India, the palm leaf being replaced by paper for manuscripts. These entailed an elaborate organization of the different craftsmen, only possible in established ateliers. Akbar the Great, who was the real founder of Mughal painting, used to inspect the work of his artists—his personal servants—every week. Adopting, as he did, the sumptuous standards which he had taken over from Persian practice, he defrayed the cost of the pigments and other precious materials which fine bookcraft called for. The painters needed a wealthy patron, and when Emperors who took a personal interest no longer ruled many of them migrated to provincial courts, where their art lost much of its distinctive character.

But the above summary takes no account of the ancient soil which the new seed fertilized. Painting in India is of great antiquity. The world-famous Buddhist frescoes of Ajanta, Bagh, and Sigiriya, dating from the first to the seventh century A.D., must have been preceded by a long course of development. Of astonishingly mature accomplishment, they reveal great narrative gifts testifying to close observation of the contemporary scene. This is an anthropocentric art, excelling in the faithful delineation of human types. Even the sublime idealized figure of the great Bodhi-sattva in Cave I at Ajanta is based on a close appreciation of the structure of the human form. Afterwards, for nine hundred years, there are few monuments, but literature reveals a continuance of the practice of both religious and secular painting through the ages, both in temple art and as a polite accomplishment. Examples of miniature painting which have survived, mainly from Western India, Nepal and Bengal, show that the art had become generally stylized, sometimes extravagantly so, in obedience to a persistent current of indigenous expression, encouraged no doubt by theoretic rules, and in the absence of strong religious or secular patronage; though there is still an obvious feeling for life and movement.

The Mughal invasion of India, with its establishment, under a powerful dynasty, of an essentially Persian culture at the centre, meant that two radically different civilizations were brought into intimate contact with each other; and as far as painting was concerned, the stimulus of Persian masters and Persian technique awoke in Indian artists an ancient talent that had been gradually declining from classic standards.

The founder of the dynasty, Bābur, was a Turkish prince, with the prestige of a direct descendant of Tamerlane, and the tastes of a cultivated Persian gentleman. He had visited Herat at a time when that city was the acknowledged world centre of Islamic literary and artistic life, when Bihzād, greatest of all Persian painters, was at the height of his powers. Bābur, as his Memoirs testify, was himself interested in painting, but neither he nor his son Humāyūn (1530-1556), who spent most of his reign in exile, ruled long enough in India to leave a lasting personal impress. Humāyūn however, while in Persia, had come into contact with the great court painters of that country, two of the most accomplished of whom, Mīr Sayyid 'Alī and Khwāja 'Abd al-Samad, he induced to enter his service. Both were highly honoured in India, one being given a title ('Marvel of the Realm'), while the other was made Master of the Mint in the succeeding reign; and these two were entrusted in turn with the duty of superintending the illustration of the Romance of the Islamic hero, Amīr Hamza, a task in which fifty painters, including many Indians, are said to have been employed. The execution of this ambitious work, which entailed over two thousand very large illustrations,* seems to have formed a kind of training school for the Indian artists. (A number of these paintings still survive, many at South Kensington and the British Museum.)

The characteristics of mature Persian painting are by now sufficiently well known to need no detailed description here; it is a two-dimensional art, ideally suitable for

* They are on cloth.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 1. A Fowl, by Mansūr. See page 24

manuscript illustration, eschewing shading and perspective, essentially decorative in intention, and marked above all by its brilliant use of mosaics of pure colour, and its swift calligraphic line drawing. Its conventions, such as the high hill background, certain stereotyped gestures, the adoption of several points of view simultaneously, the employment of elaborate patterns in carpets or canopies or architectural details, its Chinese cloud forms, its flowers affectionately enlarged, are all deliberate departures from nature into a world of sheer romance.

If we compare the Hamza illustrations with Persian work, we are struck by obvious differences. With a few exceptions, which, apart from such matters as costume, are purely Persian in appearance, there is a certain confusion in these elaborate and often forceful compositions; the strong colours are sometimes unsatisfactory; in the drawing of trees and other features there is a new naturalism. Thus early—though it would appear probable that most of the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Hamza illustrations belong to Akbar's reign—the Indian painters were showing their independence; and in the painting of Akbar's reign generally this is quite unmistakable.

Akbar, the greatest of all his line, succeeded his father in 1556 at the age of 13, and by his military and administrative genius and a policy of enlightened toleration brought a new, synthetic civilization into being during his fifty years' reign, before being succeeded by Jahāngīr, his son by a Hindu wife—a Rajput princess.

Akbar's painters had wide opportunities of practising their art; the Emperor had himself taken drawing lessons in his youth, and he collected an enormous library of Persian manuscripts, many being illustrated; his calligraphers, miniaturists, and other craftsmen were employed in copying and adorning both the Persian classics and those of India, as well as on chronicles of the reign of the Emperor and his ancestors. An immense album of portraits of all the notables of the time was also formed, and a number of illustrated books of animal fables were produced.

In the great illustrated chronicles of Akbar's reign the whole life of the ruler, his court and his armies is truthfully and vividly portrayed. Many of the miniatures have a restless energy which seems to reflect the character of the Emperor himself. Sometimes behind the ceremonial and splendour there are hints of the wider, older India. The animal painting affords many charming proofs of that intimate sympathy with animal life which characterizes the Indian outlook. There are pictures of religious teachers and groups of ascetics, hunting and fowling scenes. We see the cultivators at work in the fields, builders and artificers at their tasks, and shepherds with their flocks. But for the most part it is a world of court and camp with occasional Zenana scenes (though life portraits of ladies of high rank were probably never painted) that is chiefly pictured, with incidental glimpses of servants, musicians, dancers, wrestlers, and so on.

The names of nearly one hundred and fifty of Akbar's court painters are known by their signatures or from inscriptions, and it is interesting to observe that most of the names are those of Hindus, to whose skill indeed Akbar's chronicler Abu'l-Fazl accords special praise. None of these were apparently of high caste. Many came from Western India, but it would seem that the Emperor enlisted the talent of half the sub-continent.

Islamic painters worked under the ban of the theologians, the prohibition being based on the theory that the painter, in producing forms of life, was usurping the Creator's function. It is a remarkable proof of Akbar's independence of mind, as well as an example of the mystical side of his complex nature, that he expressly opposed the orthodox view, saying that the painter had peculiar means of recognizing God and of realizing his inferiority to the only Giver of Life. If this were his constant view, one would perhaps have expected some clearer trace of religious feeling in the work of his painters than can be discerned, but theirs is in fact from the first essentially a secular art. Neither Hindus nor Muhammadans could have had the consciousness that they were working, like the painters of Christian Europe or Ancient Buddhism, under the protection and encouragement of a great religion. Both at least were free to develop a close literalism, whether in landscape or in the delineation of human or animal forms. Many Persian conventions still lingered on, side by side with new features, but these mostly disappeared before the middle of Jahāngīr's reign, and it is at any rate impossible to mistake a typical 'Akbarī' miniature for Persian work. Persian example had taught much to the Indian painters, it had enriched their palette and refined their line, but it left few permanent traces.

Akbar's chronicler on the subject of the prowess of his master's painters notes significantly that their pictures 'may be placed beside the wonderful works of the European painters who have attained world-wide fame', and European painting began before the middle of the reign to have visible effects on the court artists in modelling and perspective, in landscape backgrounds and the drawing of the folds of drapery. The skies, instead of being golden or pure lapis blue, as they would have been in Persia, sometimes show brilliant sunset and cloud effects. Real horses replace the fantastic creatures of Persian convention. Human figures may be stiff and lifeless, but the faces often come alive. Drawn now more and more in profile, in contrast with the three-quarter profile faces which the Persian artist, with his love of graceful curves, preferred, they display in their careful drawing a close study of personality. At the same time, however, unmistakable indigenous elements, to become more marked as time goes on, are always present, as, for instance, in the exuberant female types of Indian tradition.

Akbar came into contact with Western painting, which from the first seems to have roused in him intense interest, through the Portuguese Jesuits. He invited a Jesuit mission to his Court, and in 1580 the Fathers, to whom he always showed particular favour, presented him with a copy of Plantyn's Polyglot Bible, illustrated with Flemish engravings. Before long he set his painters to copy and adapt European paintings. Both he and his son Jahāngīr welcomed as presents religious and secular pictures, with which they used to adorn their palaces. Later Sir Thomas Roe, James the First's Ambassador to Jahāngīr, discovered that there was no surer method of cultivating his intimacy than by procuring him pictures, especially portraits by European artists. The Court nobles followed, and no doubt shared, the taste of their sovereign for Western painting. There are indications, further, that, though the impetus came from above, the foreign style appealed to Indians of all classes. A particularly striking passage supporting this view occurs in an account by the Portuguese Father Guerreiro

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of an incident that occurred in the year 1602.[1]

The Jesuits had brought to Agra a copy of the large Madonna of S. Maria del Popolo at Rome, and when it was displayed in their church it created a profound sensation. People of all walks of life, beginning with the humblest, came in their thousands, day after day, and stood before it speechless with emotion and weeping, and when it was taken before Akbar he rose, removed his turban, and paid it reverence. The account of the Father, though possibly coloured by enthusiasm, is certainly suggestive. In the light of such considerations as the traces of modelling at Ajanta, and the persistently close realism of Indian animal sculpture, it seems at least possible that the Indian sculptural heritage and the habit of viewing objects in the round may have had something to do with cultivating a desire to express depth and volume in painting.[2]

Many of the paintings of Akbar's period were signed, but apart from a very few they do not reveal distinct individual traits, the painters merging their individuality in a common manner. This remains true for the most part of later work also, though that of a few painters can be identified with some confidence. In Akbar's time several painters often collaborated in a single picture.

It was in Jahāngīr's reign (1605-27) that Mughal painting reached its greatest height of accomplishment. We miss some of the intense movement, the bustle and hurry which the mainly narrative purpose of the miniatures of the preceding reign had often evoked, with varying success; and this change is reflected in a tendency to rectilinear design. The painters are, however, if less daring, much more practised in technique. The earlier crudity of colour gave place to a surer taste, producing luminous effects of striking beauty, while the line gained in subtlety and strength. The Emperor, whose passion for field sports and the wine-cup was accompanied by a genuine aesthetic strain, as appears clearly from his Memoirs, was profoundly affected by the beauty of the natural world, and had an artist's eye for the grace of birds and animals. He prided himself, as his European visitors tell, on his judgment of the work of his artists,[3] on some of whom he bestowed titles, raising them above the lowly status to which custom assigned them. One of them, Mansūr, made many sensitive and minutely detailed bird and animal studies, a number of which still exist. But it is in portraiture that the painters of this reign above all excelled, and it was through portraiture no doubt that the Mughal miniature became, partly at least, emancipated from the manuscript. Some of the portraits and portrait groups were embellished with broad margins, exquisitely adorned with flower patterns or representations of animal and hunting subjects or scenes of contemporary life. Entertainments, incidents of the chase, every aspect of the Emperor's life, on journeys, in the Zenana, or paying a visit to a holy man; Durbar and processional scenes, with every person present truthfully portrayed—such subjects are the most characteristic productions of the reign. It was here that Western conventions for the literal representation of reality doubtless made their appeal. In design, too, now much more satisfying, often indeed masterly, the organic structure of European example had marked effects, though the old tendency towards symmetry is never altogether eliminated. 'Influence' apart, there is real sensibility, real creative power, irrespective of mere technical skill, in the best work of the time.

The paintings of Shāh Jahān's reign (1627-58)—though the Emperor, whose artistic bent was mainly architectural, seems not to have shown the enthusiasm of his two predecessors—maintained on the whole, and even in some directions advanced on, the standards reached under Jahāngīr. In portraiture existing examples often show astonishing psychological insight. Many of them are most delicate line drawings, sometimes slightly coloured. It was for certain portraits of this period that Sir Joshua Reynolds expressed his admiration; the line work has been compared by some critics to that of Holbein or Clouet.

The painting now includes a wider range of genre subjects and takes on a less exclusively aristocratic colour, the life of the common people, appearing before only in glimpses, being now the subject here and there of separate studies, often of great verisimilitude and humour.

It would be outside the purpose of this article to trace the qualities of the later developments, or to attempt to describe the various forms which painting assumed, whether at the centre or in the provincial courts to which it spread after the dispersal of the painters under the puritanical ban of Aurangzeb (1658-1707). In general indigenous elements reasserted themselves; side by side with a growing romanticism, nature tends to give place to further stylization, as in the familiar garden terrace scenes with formal backgrounds against which profile figures of a statuesque immobility are so often portrayed. Persian grace and European freedom of drawing show ever fainter traces, till closer contact with the West produced its inevitable results.

It is a mistake, though an understandable one, to regard Mughal painting merely as a foreign importation, without roots or permanence. It is, incontestably, a synthesis. It arose through the teaching of Persian artists, but the pupils did not paint like Persians. It borrowed even more freely from Europe than from Persia, but it remained true in essence to Indian traditional ideals, which asserted themselves more and more till the foreign borrowings became little more than reminiscences.

[1] The passage is given in full in *The Jesuits and the Great Mogul* (chapter 14) by Sir E. D. Maclagan.

[2] Contemporary Turkish painting shows very different results from European contacts.

[3] Sir Thomas Roe has an amusing story of how Jahāngīr puzzled the Ambassador, asking him to try to identify an original European painting which he placed among five copies of it made by Indian artists, and when Roe was at first unable to do so, the King 'was very merry and joyful, and craked like a Northern man'.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 2

THE TEMPTATION OF ERIJ

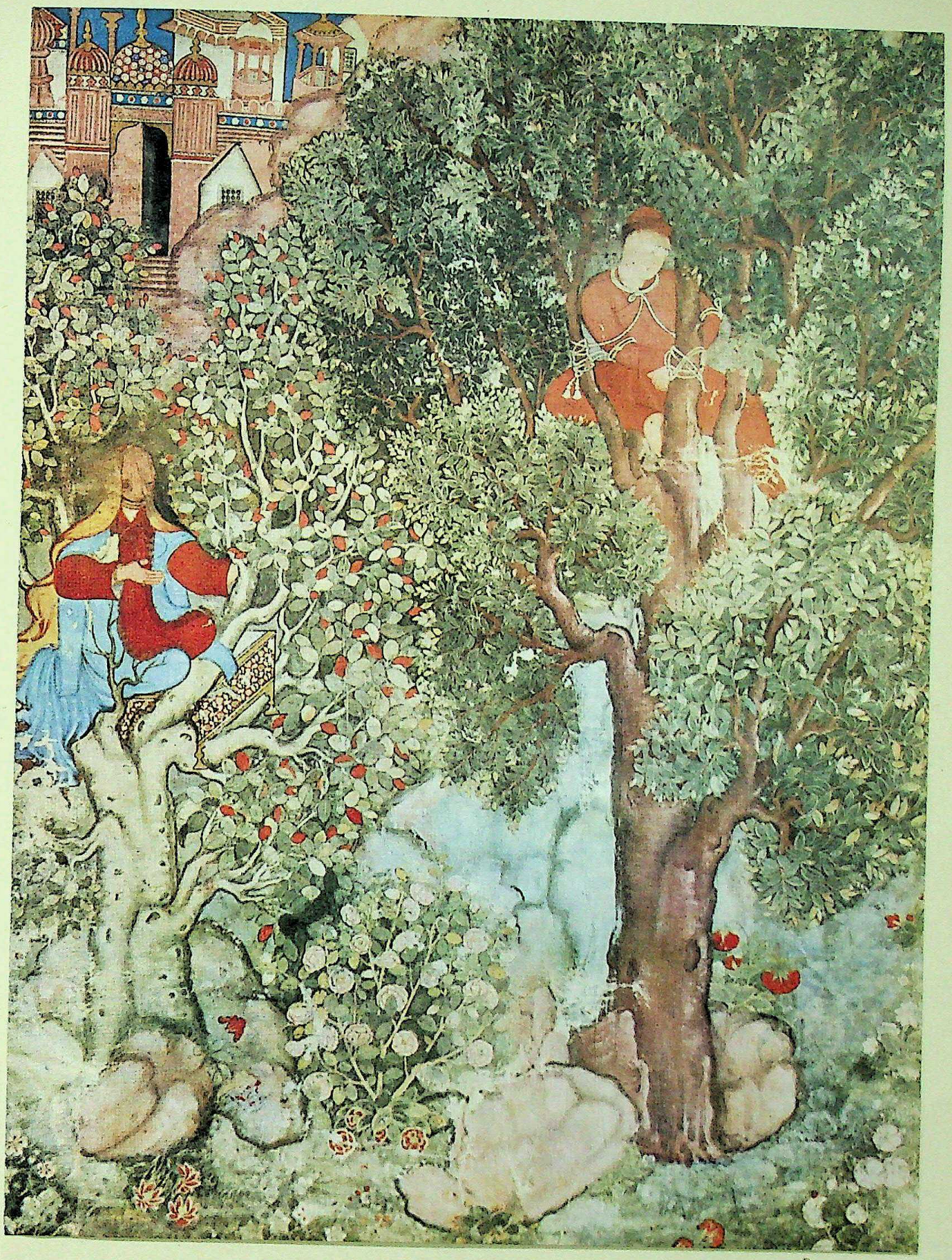
Victoria and Albert Museum

(68 × 50 cm.)

An example of the series of large illustrations to the *Hamza-nama* (see pages 2–4), painted on cotton. The incident depicted relates to one of the legends in the book. The young Erij, bound in the branches of a tree, is fighting against the spell of the magician Ankarat, who, in the form of a woman, is seated in another tree at a lower level.

The picture is a dramatic one, and the magician's confident gestures, as she casts her spell, are powerfully contrasted with the young man's anguished efforts. The artist has at the same time made of his design an elaborate study of trees, foliage and flowers. Both in the generally sombre tonality, and in the pervading realism, there is wide divergence from Persian tradition, from which, however, Mughal painting had only partly emancipated itself at the time. Other paintings in the series are much more Persian in character. This, however, in both composition and colour is one of the finest.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 3

BEARS AND MONKEY

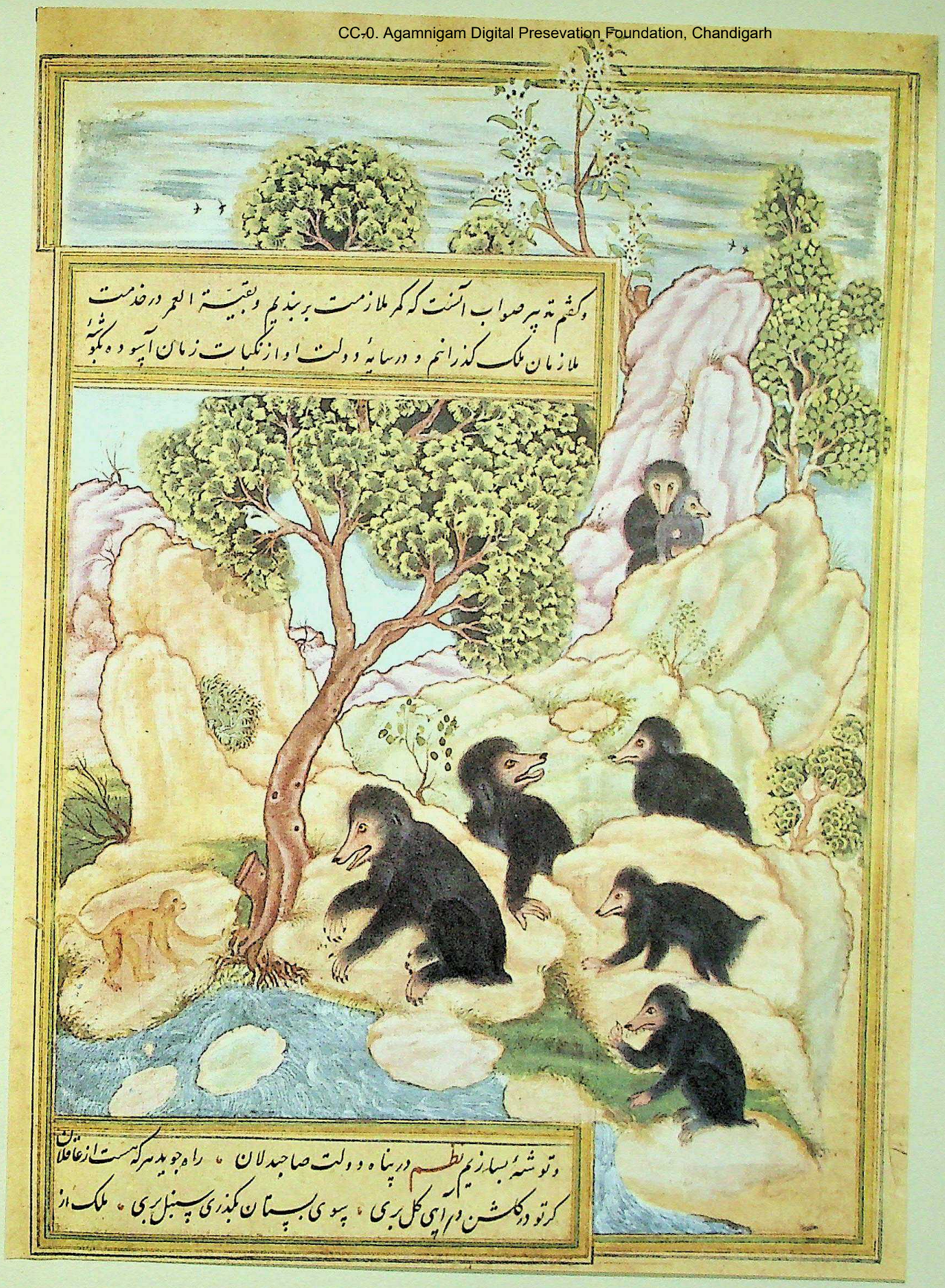
from a manuscript of a fable book

School of Oriental and African Studies, London

(25 × 18 cm.)

Akbar delighted in having fables read to him, and in the several fable books of his time which have survived the artists found a theme congenial to their talents. In this early example (the manuscript bears a date corresponding to A.D. 1570) the black bears, common in Kashmir, are depicted with considerable realism and in a variety of life-like and expressive attitudes. Animal art was to make great progress in the next fifty years, but these early animal studies have a peculiar charm and freedom. The miniature, in spite of the Persian rocks, the Western suggestions in the trees and cloudy sky, and the traces of indigenous convention in the manner of depicting water, is essentially Mughal in character.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 4

RECEIVING THE NEWS OF THE BIRTH OF SALIM

Victoria and Albert Museum

(39×23 cm.)

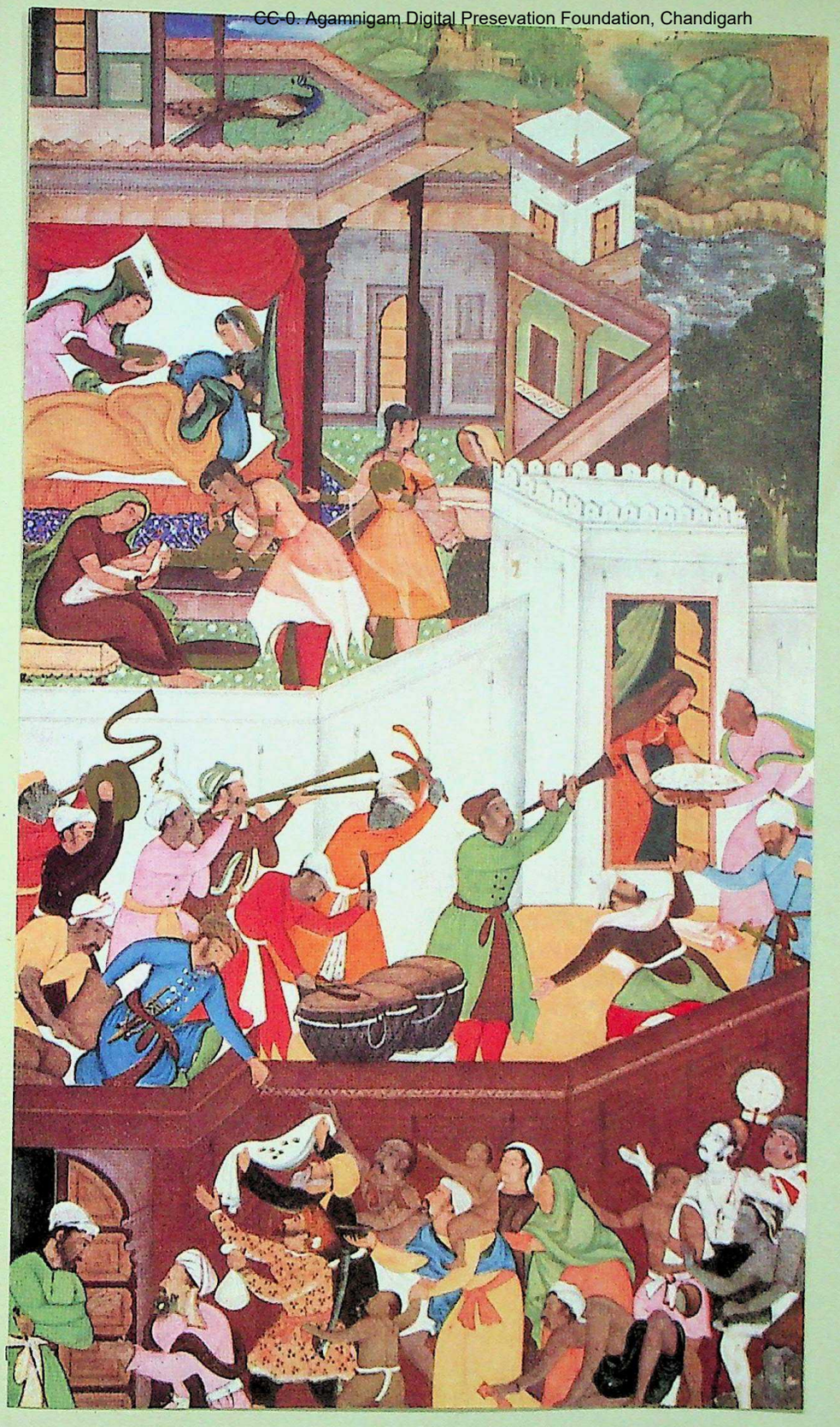
An illustration to the *Akbar-nama*, the celebrated history of the life and career of Akbar, by Abu'l-Fazl. The painting, executed probably not long after the year 1602, when the work was completed, is a typical example of the later manner of the Emperor's Court artists.

The birth scene of the son and heir—afterwards the Emperor Jahāngīr—on August 31st, 1569, forms the subject of the upper compartment into which the picture is divided, the other two being filled with musicians and servants, with the surging excited crowd outside. Beyond is a rocky landscape.

The painting is a good example of the bustling movement and stress which Akbar's painters often introduced into their work. Among other points of interest in the composition should be noticed the point of view, which is as regards the upper portion the typical 'bird's-eye' view, while for the lower panel the artist is on a level with the scene depicted. This is the 'principle of greatest visibility'. The strong colour contrasts, and the marked European influence, especially in the scenery and the drapery, are especially evident in this painting.

The miniature exemplifies the custom according to which two or more painters often worked in collaboration, for it bears an inscription 'Outline by Kesu the Elder, painting by Chatar'. Kesu is one of the names included in the list of the leading artists of Akbar's reign in the *A'in-i Akbari*, the account of Akbar's institutions by Abu'l-Fazl. Both are Hindu names.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 5

JAHĀNGĪR AND HIS RETINUE

Chester Beatty Collection

(28 × 19 cm.)

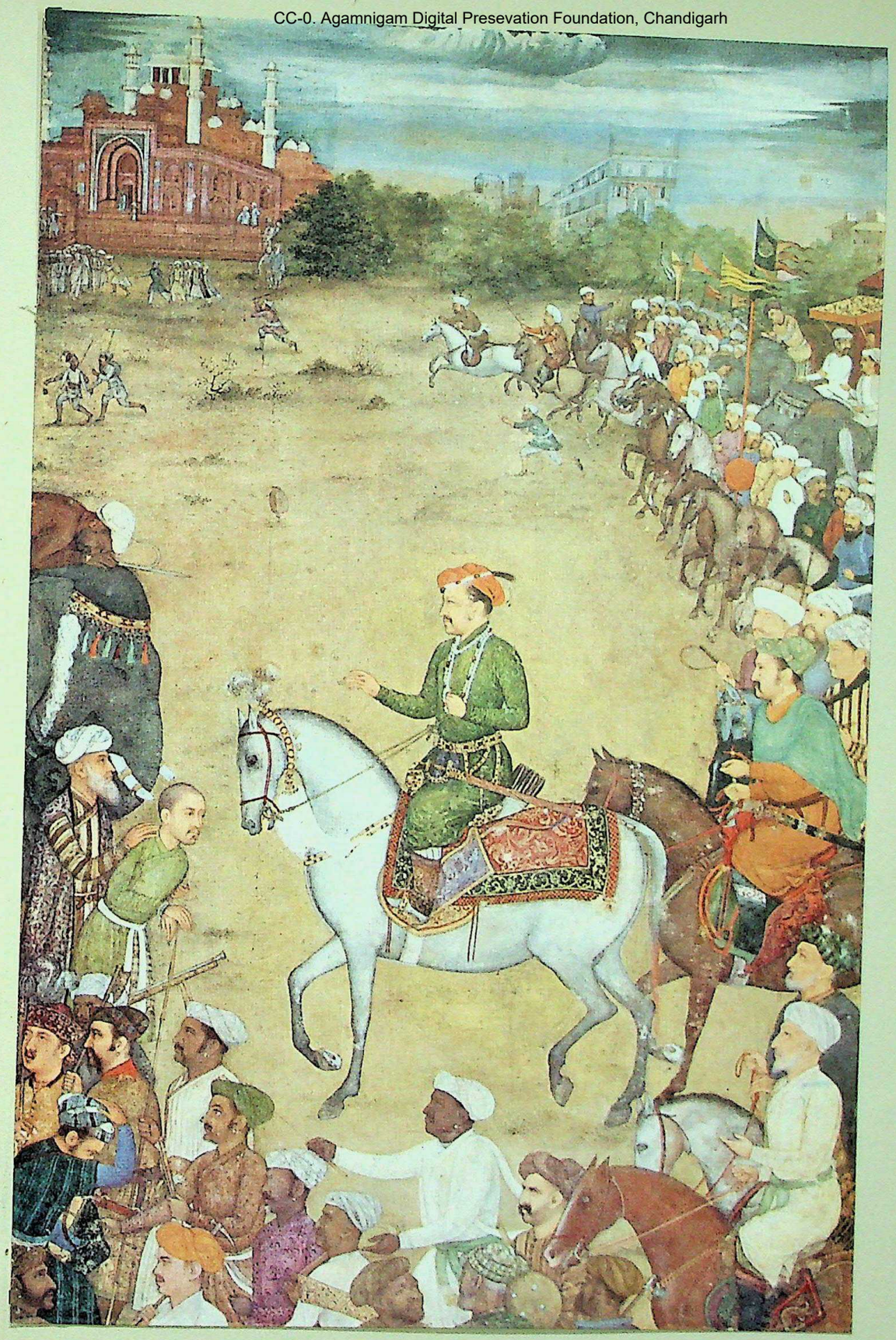
Jahāngīr was depicted by his painters, some of whom accompanied him on all his journeys, in every aspect of his life.

In this picture he is riding, with a cavalcade of courtiers and attendants, many mounted on horses or elephants, and is passing orders on a bound prisoner who is bowing before him. A clue to the subject is afforded by the representation, in the background, of Akbar's tomb at Sikandra, near Agra. Jahāngīr visited this tomb, which is still standing, at least twice, in 1608 and in 1619—the first visit being paid on foot. Probably the second visit is recorded in the miniature.

The vividly drawn scene is full of varied detail carefully observed, and the artist, whose name is not given, has used great ingenuity in including, without crowding, so many figures into a small miniature in which, moreover, the Emperor has to occupy much of his space. He has availed himself to a greater extent than usual of Western perspective to achieve his purpose, in a rather unusual composition. The point of view, however, is not quite consistent, the upper part of the picture being regarded from a higher elevation than the Emperor and the foreground. The drawing of the horses has closer verisimilitude than in most contemporary painting.

The colours of this miniature have suffered slightly from damp, but retain much of their original quality.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 6

THE CHENAR TREE

India Office Library (Johnson Album I, folio 30)

(36 × 22 cm.)

This picture, one of the loveliest in all Mughal art, is probably from the hand of one of Jahāngīr's leading painters. It approaches a pure landscape art, but landscape was not actually practised as a separate branch of painting. The Persian influence is strong, in the rocks, the gold sky, and the leaves and autumn tints of the plane tree, beloved of Persian artists. The animals in the meadow are also depicted in a convention close to the Persian manner. But the squirrels and the birds, frightened at the intruding climber, are Indian, drawn with uncommon penetration and sympathy. As a composition, and in its colour, the picture is one of the happiest ever achieved by these artists. Unfortunately the painter's name, which was almost certainly inscribed in the space in the lower left-hand corner, has been erased. On the reverse side of the leaf, however, is an attribution to Abu'l-Hasan Nādir al-Zamān, a painter whose work Jahāngīr greatly admired, as he reveals in his Memoirs.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 7

JAHĀNGĪR EMBRACING HIS SON SHĀH JAHĀN

by Raja Manohar Singh (?)

India Office Library

(20 × 29 cm.)

An example, akin to the not uncommon formal 'Durbar' scenes, of the careful methods of Court artists in the portrayal of groups of notables gathered together on ceremonial occasions. Each figure had to be an accurate portrait, and the faces, based on sketches or studies from the life, are in their way often masterpieces of searching, unflattering portraiture. In some cases the names are written against the various figures.

Like several other existing Durbar pictures, this is unfinished, and shows how the delicate first sketches were afterwards worked over before being coloured.

The elephant as usual is magnificently depicted; the 'scenery' is rather roughly drawn. The picture has inscriptions above and below, that below stating that it was the work of 'Raja Manohar Singh', who has not been identified, and that above giving the subject as a scene in the *Diwan-i Khass* (i.e. Hall of Private Audience) at Lahore, showing Jahāngīr and Shāh Jahān on the occasion of the latter's departure for the Deccan*. This was in 1620, and the drawing bears every sign of having been executed towards the end of Jahāngīr's reign.

* "Balkh" in the inscription.

[NOTE.] See I. Stchoukine, *Portraits Moghols: deux Darbār de Jahāngīr. Revue des Arts Asiatiques*, Paris 1931, p. 230.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 8

PORTRAIT OF SHAH DAULAT

by Bichitr

Chester Beatty Collection

(22 × 13 cm.)

Though the name of the subject of this portrait is not given, he has been identified as a celebrated Muhammadan saint. Shah Daulat lived during the reigns of Jahāngīr, Shāh Jahān, and Aurangzeb, and was shown marked reverence by all three. He was credited with magical powers.

The painting was formerly included in a remarkable album belonging to Jahāngīr and Shāh Jahān, which was later in the possession of Lord Minto. It contained some forty paintings by the leading Court artists. Half of these are in the Victoria and Albert Museum, and half now belong to Mr. Chester Beatty.

To the right of the picture is a Persian inscription, 'The servant of the Royal Court' (referring probably to the painter, whose name is written below). The emblem carried by Shah Daulat may indicate his devotion to the Emperor. The globe is inscribed in Persian, 'The key of the victory over the two worlds is entrusted to thy hand'.

The portrait is an impressive example of the art as it developed towards the middle of the seventeenth century, and especially of the mastery of facial expression obtained. Strongly influenced by Europe, this delicate portraiture yet retains some traces of indigenous convention. Almost all the portraits, for instance, are in profile or near profile as regards the face and feet, while the body is shown in three-quarter profile.

Bichitr seems to have specialized in portrait painting, and to have been active from the beginning of the reign of Shāh Jahān, whose portrait he painted in his fortieth year (1632-3). (Victoria and Albert Museum, I M. 1925-17.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 9

SHĀH JAHĀN VISITING A RELIGIOUS TEACHER

British Museum 1920-9-17-0297

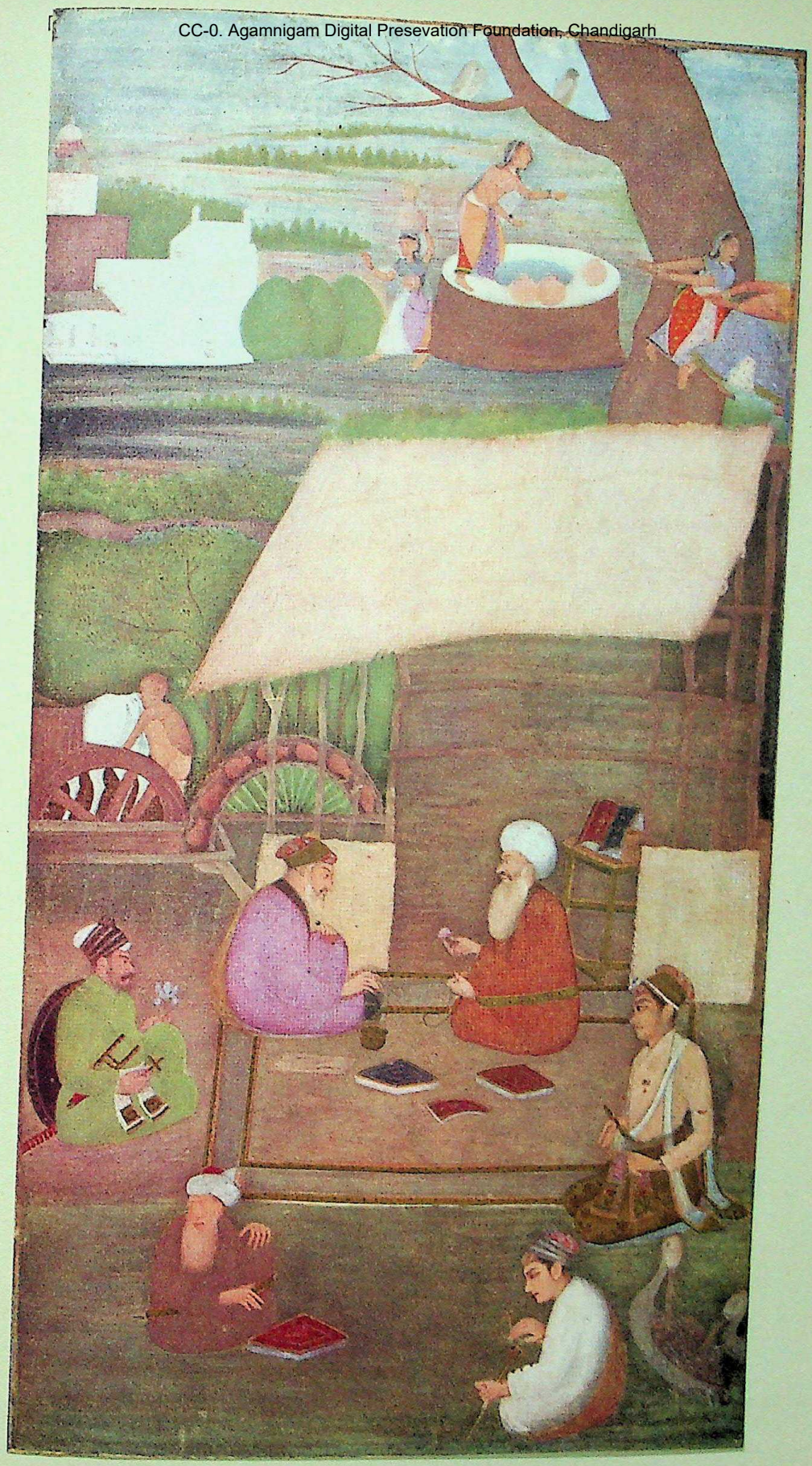
(23 × 13 cm.)

This is an example of a type of subject dear to Mughal artists, who liked to depict in this manner the contrast of temporal and spiritual power.

Laurence Binyon, who greatly admired this particular miniature, considered it 'the finest, the most felt and most complete' example of its type which he had seen. 'Has Mughal art, indeed, anything more beautiful in its whole range than this painting? It is wholly Indian in feeling, in atmosphere, in handling. The immemorial life of the Indian fields goes on in its wide tranquillity around these seated figures . . . and the whole scene is bathed in a tender quietness.'

The picture has not previously been reproduced in colour except in a museum postcard. It shows Mughal art entirely emancipated from its Persian connections, and with but few unobtrusive Western reminiscences; at a time when it had not, moreover, acquired the hieratic immobility which was shortly to assert itself in group compositions.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Plate 10

A GROUP OF ASCETICS

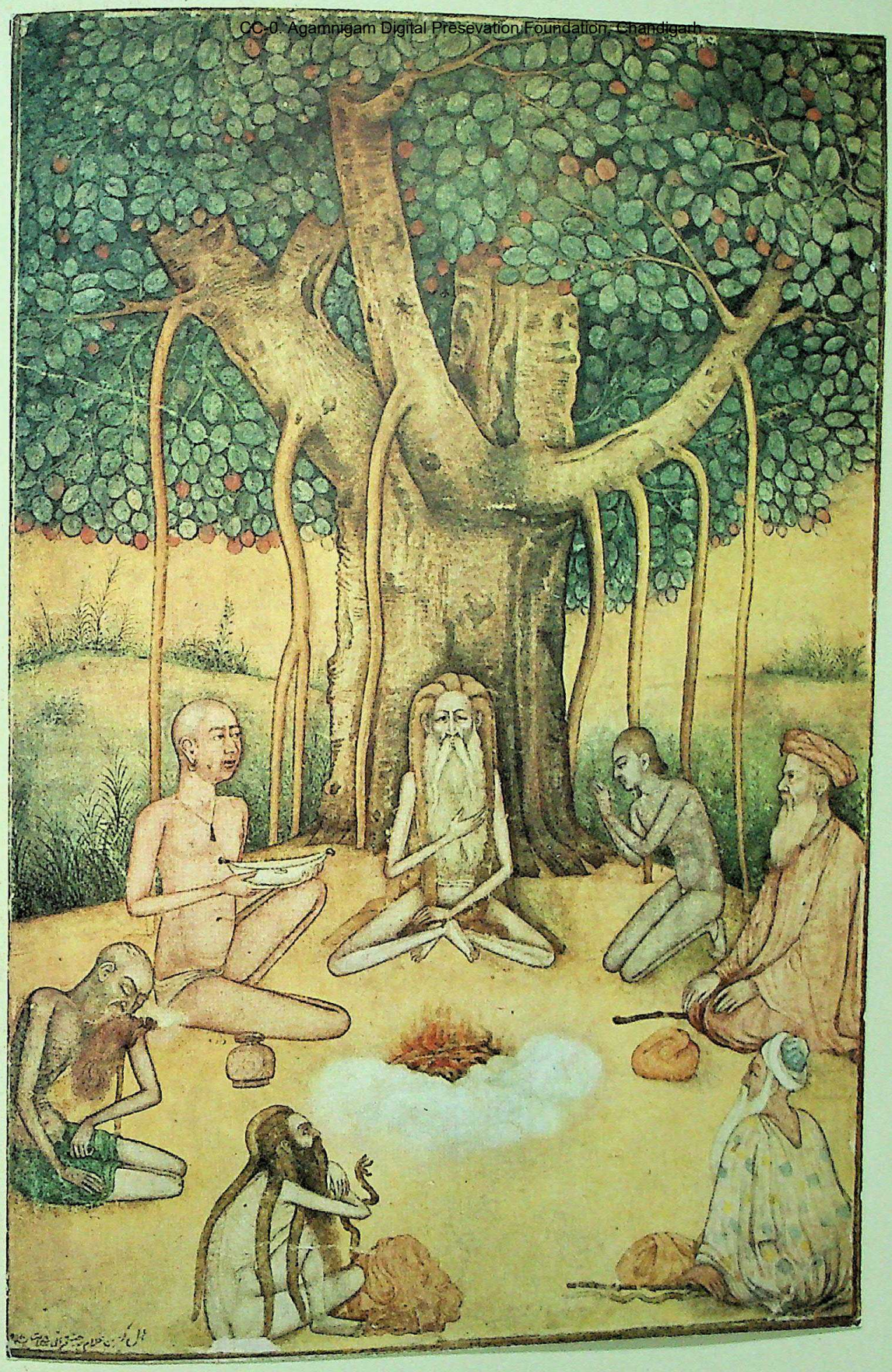
British Museum 1941-7-12-05

(22 × 15 cm.)

At the period of this drawing, which must date from the early years of Shāh Jahān's reign, genre pictures, and separate studies of Indian life in its different aspects, had already come into fashion, and with the enormous number of often itinerant sadhus, bairagis, and faqirs—ascetics, both Hindu and Muhammadan, mendicant or otherwise, who frequented all India, they naturally formed the subject of many paintings. In this picture, both Hindus and Muhammadans are shown, the separate figures being carefully differentiated.

A little stiff and symmetrical, the group under the holy banyan tree is nevertheless constructed with considerable originality. The signature appearing at the bottom left-hand corner reads 'Slave of the Lord of the Conjunctions (i.e. Shāh Jahān) 'Ināyat 1040 A H' (A.D. 1630-31). This artist painted the beautiful wild goat in the Wantage Album at the Victoria and Albert Museum, which is dated A.D. 1607, and also contributed to the *Akbar-nama* in the Chester Beatty Collection, which must date from the early years of the century. By 1630 he must therefore have had much work behind him. He is described as 'Khanazad', one born in the Royal household, and in the present signature shows a special attachment to the reigning king, or Shāh Jahān.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Note on Plate 1

A FOWL

by Mansūr

Property of G. C. Sturt, Esq.

(16 × 10 cm.)

A good example of the fine bird and animal studies of this celebrated painter, whom Jahāngīr commissioned as his animal portraitist-in-chief, and on whom he conferred a title. In this remarkable picture there is, apart from the quality of the details and the skilful effective colouring, more life and character than in the general run of these otherwise admirable records.

First published in Mcmxlviii by Faber and Faber Limited, 24 Russell Square, London, W.C.1
Text pages printed in Great Britain at the Shenval Press, Hertford. Colour-blocks made by Fine Art Engravers Limited, Esher. *All rights reserved.*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh